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MR. KENNERLEY RUMFORD.

AMONG the newer singers of the present day, no one takes higher rank than Mr. Kennerley Rumford, who, although a very young man, has come to the front among contemporary singers. He is an Englishman born and bred, and his country may well be proud of his beautiful voice, his cultured, refined, and interesting style, as well as of his artistic habit of endeavouring to perform only the best music in the best manner. In this respect he resembles Mr. Plunket Greene, who sings the same kind of good songs by Schubert, Schumann, Brahms, Stanford, Maude V. White, etc. But while Mr. Greene's voice is a bass, that of Mr. Rumford is a pure baritone. After studying with Mr. Henschel, Mr. Rumford went to Paris and took some lessons from Signor Sbriglia, who taught the De Reszkes. Returning to England, he placed himself under Professor Alfred Blume (Mr. Plunket Greene's master) and, since the departure of that gentleman for Germany, he has studied with Mr. Russell. Mr. Rumford has appeared successfully at all the more important concerts in London and the provinces, among which may be mentioned the Symphony, Crystal Palace, and Bach Choir Concerts, the "Pops," the Ballads, the Hallé Concerts, Manchester, and the Kendal and Carlisle Festivals. During this month, Mr. Rumford will tour through England and Scotland, visiting all the principal towns, and he has already booked a large number of engagements for next season, including a Patti concert, and the entire series of Ballad Concerts.

Mr. Rumford has, during the few years in which he has practised the profession of music, achieved a very unusual success. He is manifestly an artist of rare distinction, and destined to excel in the foremost rank of vocalists.

CURRENT NOTES.

ON the afternoon of February 2, the Lamoureux Concerts were resumed at the Queen's Hall. The orchestra is the same as that employed under Mr. Henry J. Wood at the Saturday Symphony Concerts, and it is now proved to demonstration that most, if not all, of the alleged superiority of the performances directed by the French conductor was a matter of pure imagination. In point of fact the English instrumentalists, man for man, play better than the French, and with the valuable assistance of the conductor (the really important part of which is supplied at *rehearsals*) the results are almost perfect. Nevertheless he would be a bold man who declared them superior to those achieved by Mr. Wood, and indeed, we cannot believe that any impartial critic could tell with his eyes shut which of the two conductors was in the chair.

It is high time that this fallacy as to the superiority of foreigners *qua* foreigners should be exposed. It is high time the bubble were pricked. Any capable orchestra which is in the habit of playing together will loyally combine to give to the various works the interpretation of its conductor; and we make no doubt that M. Lamoureux is as pleased with his English band as ever he was with his French. People do not sufficiently reflect that the mere direction of a concert performance is not the whole or even the chief part of a conductor's duty. His best qualities are brought out at *rehearsals*, where his quick ear should detect wrong notes, and his general knowledge supply the proper reading. At the *performance* proper it is too late to alter anything. Either the piece goes well—and it will if it has been properly prepared—or it goes ill, in which case the conductor can only mutter curses, not loud but deep, for if he lose his temper the band will probably go entirely to the dogs!

THUS the "soulful" gentry who throw themselves about before the audience, and assume exaggerated postures by way of suggesting depths and heights of expression, show a charlatanry but little removed from that of the late M. Julien who, *after turning his back to his band, and energetically conducting the public, used to sink exhausted into a gilded chair!*

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Symphonic poem "Les Djinns" for piano and orchestra by César Franck proved extremely interesting. This work, played for the first time in England, was of a weird and impressive character. The concert of February 16 included the "Choral" Symphony, and the "Danse Macabre" of Saint Saëns. As usual Wagner figures largely in the scheme, the same old items being set down which we have all heard over and over again under Manns, Richter, Colonne, Mackenzie, and others. For March 15 (evening) "L'Enterrement d'Ophélie," by Bourgaunt Ducoudray, should be attractive; and for May 4 (evening) a Spanish Dance, by T. Breton, may be looked forward to with pleasure.

ACCORDING to the custom of the last six years or so, Gounod's "Redemption" was selected as the oratorio for Ash Wednesday at the Albert Hall, where there was a fair attendance. Dr. Bridge was in command of the orchestra, Mr. H. L. Balfour ably presided at the organ, and the soloists were Miss Ella Russell, Miss Maggie Purvis, Madame Belle Cole, Mr. Brozel, Mr. Daniel Price, and Mr. Watkin Mills. The orchestra has been heard to greater advantage in the famous "March to Calvary," which was taken a trifle too fast, and was somewhat wanting in incisiveness; but the playing of the magnificent chorus at the end of Part II., "Unfold, ye Portals Everlasting," left little to be desired, while the placing of the four cornets, two on each side of the organ in the amphitheatre, greatly enhanced the effect of this number. The Celestial Choir also, consisting of boys from the London Training School for Choristers, sang better than heretofore, and more closely resembled angels than urchins.

THE chorus generally acquitted itself very well, and in parts sang above the average, but we wish some kind friend could devise a simple, but less hideous costume for the ladies. Of the soloists, Miss Ella Russell, though somewhat nervous at the outset of the beautiful "From Thy Love as a Father," got through this trying solo with credit, and mindful of the exacting work still before her, wisely declined to accord an encore. Miss Purvis and Madame Belle Cole gave able assistance; Mr. Brozel at times sang well, noticeably in the double recitative with Mr. Daniel Price, "At once the Spirit came upon them," in Part III.; and Mr. Watkin Mills was in magnificent voice.

WE think that it is about time that some improvement were made in the words of Dr. Troutbeck's translation; we have never had the advantage of seeing the original, and it is possible that the adaptor may have tried to do his work too literally. At the same time much of the English jars terribly upon the ear,

To give only two instances, though more might be quoted: "Beside the Cross remaining, a face the mother wears Unresisting, uncomplaining," and "Then gave He up the ghost, and all came to an end." Surely some better words than the above might have been devised. Is not the expression, "All came to an end," a woefully commonplace termination of a tremendous scene?

AMONG the most enjoyable concerts of the past month must be reckoned the recital given by Miss Evangeline Florence, assisted by Messrs. Louis Pécskai and Mark Hambourg. The young lady was in superb voice, and in the high notes of Purcell's "Fairest Isle," and Sullivan's "Orpheus with his Lute," she shone as even she has hardly shone before. She closed the concert with two exceedingly pretty songs which she sang in French. Her pronunciation of the words was distinct, and her accent that of a Frenchwoman. Mr. Mark Hambourg contributed, among other piano solos, a very pleasing "Romance and Impromptu," written by himself, and Mr. Louis Pécskai was fairly successful in some violin pieces. This gentleman, however, is by no means in the first flight of fiddlers. There are plenty of English people of both sexes who play far better than he. His chief claim to distinction would seem to be the way in which he does his hair, which gives him an effeminate appearance.

MISS MAUDE WILSON, though suffering from indisposition, gave a brilliant concert at Queen's Hall early last month. Her fluent and artistic rendering of Mendelssohn's seventeen "Variations Sérieuses" was something to be remembered, and throughout the evening she was invaluable as supplying the piano part in Schubert's Fantaisie, Op. 159, for piano and violin, Sterndale Bennett's "Sonata Duo" for piano and violoncello, &c., &c. Bennett's work is very melodious in an old-fashioned way, and its revival was most interesting. M. B. Albert was the 'cellist. Mr. Arthur Thompson, who has a fine tenor voice, introduced four songs, two by Grieg and two by Mr. Walter Macfarren, who was himself present to play the accompaniments. Mr. Macfarren's music, which is not heard often enough, is of the square English school derived from Purcell. The "Linnet Song," a delicate and effective piece of music, was admirably sung by Mr. Arthur Thompson, and had to be repeated. Mme. Beatrice Langley was as usual absolutely sound and delightful as the violinist. The Fantaisie (Schubert) is so difficult that it is hardly ever played. I will go farther and say that there are not many violinists in Europe who could play it.

It is a serious responsibility to give a recital that consists entirely of piano solos. It is an



even greater one when these solos are all the work of the same composer. Yet M. Slivinski contrived to fill St. James's Hall on February 11 by the announcement of a concert entirely devoted to Chopin, and he was able to interest and edify his audience to the end. The music seemed to present little or no difficulty to the performers, whose facility and adroitness were always unimpeachable, even if he at times lacked expression. Two Nocturnes, however (Op. 37, No. 2, and Op. 27, No. 2), he played with rare charm, and the perfection of taste.

* * *

At the Queen's Hall Symphony Concert of February 19, C. Hubert H. Parry's *Magnificat* for Soprano Solo, Chorus and Orchestra was given for the first time in London, though produced at Hereford Festival on September 15 in last year. It was very well received, and there is only one opinion among musicians as to its value. It certainly enhances the already high prestige enjoyed by its composer. An absolute novelty was the Fantaisie for Orchestra "Une nuit sur le mont Chauve," by Moussorgsky, a Russian gentleman, whose name is stated to have appeared for the first time on an English programme. His music will not appeal strongly to everybody, or even to the majority; none the less, it is extremely interesting, original, and virile, and bears the unmistakable impress of talent. This is the "programme" which the music is designed to illustrate: "Sounds of mysterious voices underground. Spirits of darkness appear, and after them the Black god Tchernobog. Celebration of Black Mass. Sabbath. At the height of the revels, the bell of a little village church is heard. The sound affrights the evil crew, and they disperse. Break of day." The realism of portions of this work is so intense as to be positively terrifying, much of it seems to engender actual physical fear. It is awful music, but marvellously powerful.

* * *

At the Symphony Concert of February 26, M. Esposito's Cantata for Soprano, Tenor, Baritone, Chorus and Orchestra, was performed for the first time in London. This work gained the prize at the first Irish Musical Festival, held in May last at Dublin. It received a fine interpretation by the Queen's Hall Choral Society, and the composer was twice called upon to bow. M. Esposito, though an Italian by birth (he was born at Castellammare di Stabia, near Naples, on September 29, 1855), has so long resided in the Irish capital that his music is more Hibernian than Italian.

* * *

THE legend with which the cantata deals is the most widely-known of the three ancient Irish tragedies, called "The Three Sorrows of Story-telling." The subject, the "Slaying of the Sons of Usnach," does not appeal forcibly

to us we may confess, mainly, perhaps, because we are frankly ignorant of Irish folk-lore. Those interested in these matters may be referred to Mr. Douglas Hyde's little volume, "The Three Sorrows of Story-telling and Ballads of St. Columkille," and Dr. Sigerson's "Bards of the Gael and Gall"—both published by Mr. Fisher Unwin. The soprano soloist was Miss Evangeline Florence, who appeared either to be suffering from indisposition or else to take little pleasure in her music. Mr. Edward Branscombe was the tenor and Mr. George Fergusson the baritone. The work is divided into three parts, and at a first hearing we were particularly impressed by the choruses which were very effective, as was also the instrumentation throughout. The composer has a manifest and distinguished mastery of the orchestra, which he handles with greater facility than the voices. The music is somewhat discursive, but always pleasing, and it produced a very favourable impression on the audience.

* * *

At the same concert the immortal "Pastoral" Symphony was played as well as we have ever heard it. The performance was infinitely creditable to Mr. Henry J. Wood, and proceedings terminated with the well-worn, but always welcome overture to "Tannhäuser," to which the English conductor gave every whit as much point and brilliance as any vaunted foreigner whatsoever.

MORALS FOR MUSICIANS.

NO. 13. DISHONESTY IS THE BEST POLICY.

The Proprietor of an Influential Newspaper found himself impelled to engage a new Musical Critic. He received many letters from applicants for the post, but, for one cause or another, he disregarded them all except three. To each of the privileged candidates he accorded a personal interview.

When Mr. A. arrived the Proprietor said "I know you well by reputation, and I am sure you would be most valuable to us, but I do hope that you would never express your views too strongly?"

"Certainly not," replied A., "I never do such a thing, but, of course, when I hear vulgar music—"

He got no further, for the Proprietor held up his hands in horror, and, mastering his emotion like a perfect gentleman, interrupted the speaker in a broken voice:

"Dear me! that word 'vulgar'! I am afraid of you! No, no! it is not authors or composers that I dread, but singers, you see, they are so sensitive."

"Surely," said A., "A mere singer could not resent the ascription of vulgarity to a work which he did not write or compose himself?"

"You do not appear to have read the 'Lottie Collins' case," said the Proprietor sadly, "but, anyhow, good morning, I will write to you."

A little later Mr. B. was ushered in.

"I know you very well by reputation," remarked the proprietor, politely, "and I am sure you would be most valuable to us. I *do* hope you would never express your opinions in a way to cause trouble to the paper?"

"Oh, dear no!" replied B., "I always tell them what I think of them, man, woman, and child alike, and they can take it or leave it. But I always know what I am talking about."

"That I do not doubt," murmured the Proprietor, as he shifted uneasily in his chair. "But is it always favourable?"

"No," said B. simply.

"Well," said the Proprietor, "I will think it over, and I will write to you."

At this moment Mr. C. was introduced.

"I have called about this post of musical critic," he remarked bluntly. "I have considerable experience, and I know that good notices are the best, even though not couched in epigrammatic language. I also know that the more people's names you can mention in a paragraph the better. I am also a wonderful hand at saying kind words about the sheaves of 'New Music' which are sent in to every important paper."

The Proprietor smiled. "Do you know anything about music?" he enquired.

"Very little," was the frank answer, "but that difficulty might be got over?"

"Perhaps," said the Proprietor reflectively, and he added: "I will write to you."

He did not write to Mr. A. or to Mr. B., but he did write to Mr. C.

* * *

This fable shows the folly of being an honest and capable critic—on the Press.

WHAT IS THE GUILD OF CHURCH MUSICIANS?

"Of making many books there is no end." In these latter days the remark might be applied to musical institutions with almost as much truth as when the words were first written. New musical societies and institutions are springing into being almost every day. And why?

Well, the gregarious element in human nature "will out," and nowadays "unity is strength" as much as ever it was. Perhaps the most marked tendency of the last twenty years on the part of civilized man is the spirit which prompts the formation of trades unions, associations, and other organizations, each having more or less definite purposes, and each of which implies some sinking of individuality in a corporate life.

The idea under which the Guild of Church Musicians was inaugurated was the establish-

ment of a Church Musical Society on the broadest possible basis, so as to bring together all musical churchmen for mutual aid. Particular church views, "high," "broad," or "low," are merged in a common effort to improve church music, and in fostering a spirit of brotherhood amongst the members. Musicians of all kinds, whether clergy, precentors, organists, choirmasters, choristers, &c., are equally welcome, provided only that they are churchmen and interested in church music.

The objects of the Guild may be briefly stated thus: (i.) the advancement of church music; (ii.) to encourage the religious (as well as the musical) responsibilities of members; (iii.) to promote social intercourse between church musicians, and generally to look after their interests; (iv.) to raise a fund for providing the Guild with a permanent home, with a lecture hall, reading-room, &c., for the use of members. To enumerate the many ways in which the Guild seeks to attain these objects would be too long a task. Space only permits mere allusion to an elaborate scheme of services, meetings, musical performances, enrolment of choirs, lectures, examinations, and other features which form part of its machinery.

Amongst those connected with the G.C.M. are some thirty-two bishops, many deans, archdeacons, canons, precentors, and other prominent ecclesiastics. The President is the Dean of Bristol, The Very Rev. F. Pigou, D.D., who takes a lively interest in its welfare.

Such is the baldest possible outline of the objects and work of the G.C.M. If it is young, it is at least healthy; and it covers ground which no other institution does. Long may it live and prosper! We subjoin a report of the Annual Conference of the Guild.

ANNUAL CONFERENCE, 1898.

THE 10th Annual Conference of the Guild was held at 60, Berners Street, London, on Thursday, January 13th, 1898. Amongst the members present were: Rev. H. L. Norden, F.G.C.M. (in the Chair); Dr. J. H. Lewis (*Warden*); Dr. George Prior; Dr. J. M. Bentley; Messrs. G. A. Stanton, W. Townsend, R. H. Tickle, E. J. Deason, G. T. Gibbons, H. C. A. Noble, B. L. Fewster, J. R. Hayward, G. H. Sharp, W. T. Brigden, M. Lendon Bennett, and others.

The Conference opened with the Guild Office.

The minutes of the last meeting having been duly read and endorsed,

The Chairman said that the chief business of the day was the discussion of the scheme of re-organization which the Guild was at present undergoing. He had been connected with the G.C.M. ever since its formation, and had always taken a keen interest in everything which affected the welfare of the brotherhood. In

spite of the frantic blow which had been aimed at the life of the G.C.M. by opponents who, perhaps, had not the purest motives for their action, he was glad to find that the Guild was steadily growing in favour with the clergy, not only on account of its having definite Church principles as a base, but also on account of the musical efficiency of the true Churchmen within its ranks. He was happy to note that all through the storm that the institution had successfully weathered, the eminent ecclesiastics who lent their patronage had been loyal; and now the crisis had well passed it was not by any means a misfortune to be deplored, but rather the reverse, inasmuch as it had weeded out those members who, thinking more of selfish ends than the objects the Guild sought to attain, had proved themselves unworthy of membership. The Warden would doubtless have some details to give as to the re-organization scheme, and he would detain the meeting no longer than to express his appreciation of Dr. Lewis's work on behalf of the Guild.

The Warden (Dr. J. H. Lewis) said that as regards the re-organization of the Guild he had little or nothing to say. One of the weapons used by the enemies of the institution was that it was "a one-man affair"; so that when it was thought that the character of the Guild was endangered by the recent attacks, he considered it best not to take a lead in any discussions—merely to answer questions as well as he was able, and to leave the matter entirely in the members' hands. They had risen to the occasion; as they always had done, and as he hoped they always would do, the result being the election of a Committee, who had produced the very satisfactory scheme which was before the meeting for confirmation. The re-organization was not to give the Guild a sort of advertisement in the eyes of the public, but was advisable in the light of an internal policy. Dr. Lewis referred to the management of several institutions, comparing them with the G.C.M. Somewhat against his own wish he had been elected on the Re-organization Committee, but for once in his life he had shirked work! He had taken a very small part in the business, and could not go into details on the subject as could Mr. Stanton, who acted as Hon. Sec. to the Committee. The speaker further expressed his readiness to give his best energies to further the welfare of the Guild, and trusted that their deliberations on the scheme before the meeting would tend to place the institution out of the reach of other malignant attacks.

Mr. G. A. Stanton stated that for a long time he had advocated the revision of the Constitution and Laws of the Guild, and expressed his satisfaction that this was now accomplished. The re-organization was not the result of the evil machinations of opponents, as some might have misunderstood; but, as the Warden had stated, it was a matter of internal policy. He

hoped they would not be disappointed if the Committee had seen no reason for the Guild to be "turned inside out." The re-organization scheme was merely a more explicit statement of the same rules, etc., which had served so excellently in the past—slightly modified here and somewhat enlarged there. The chief aim had been to give the members greater privileges—which entailed greater responsibilities—and to make the Guild a purely elective body. The recent stir had done considerable good in relieving the Guild of an undesirable element of selfishness, and in pointing out the necessity for discipline in the ranks.

The rules dealing with refractory members were now more stringent, and he hoped they would be enforced as they should; the spirit of loyalty, on the other hand, would be encouraged by the new régime, and this was most desirable.

Details were then given of the principal points of the scheme, and a profitable discussion ensued.

Mr. J. R. Hayward pointed out the desirability of zeal amongst the members; he would also like to see the financial position of the Guild improved.

Mr. W. Townsend, while acknowledging that pecuniary considerations were inseparable from the management of any such institution, contended that the G.C.M. had higher purposes than that of making money. Any profits should be devoted to carrying out the objects of the Guild. While touching on several points in the re-organization scheme in a very practical manner, he made some useful suggestions as to providing the members with a journal of their own.

Mr. B. L. Fewster also made some remarks on the same point.

Mr. E. J. Deason pointed out the difficulty of dealing with recalcitrant members.

Mr. R. H. Tickle said that the members were banded together more in a moral than in a legal sense; but no doubt any Guild property might be recovered in a court of law if necessary, as new members voluntarily undertook to abide by the laws of the Society.

Several other members also took part in the discussion.

The re-organization scheme was then put to the meeting, and unanimously confirmed with applause.

A vote of thanks was accorded to the Committee appointed by the members to formulate the scheme.

The meeting unanimously expressed the gratitude and appreciation of the Guild towards the President for his continued interest and his unshaken loyalty, which contributed greatly to inspire confidence, individually and to the public, in the work of the G.C.M.

Dr. Prior, as Examiner, spoke of the satisfactory work which had been shown by candidates in the last Diploma Examination.

The following Officers were elected for the present year:—

President: The Very Rev. FRANCIS FIGOU, D.D., Dean of Bristol.

Warden and Licensed Lay Chaplain: J. H. LEWIS, Mus.D., D.C.L.

Registrar and Treasurer: GEO. R. JELlicOE, F.G.C.M.

Trustees: G. R. JELlicOE and J. H. LEWIS.

Librarian: GEO. F. BURR, J.P., M.S.A.

Auditors: G. A. WALKER, F.G.C.M., and R. H. TICKLE, F.G.C.M.

Council:

C. E. ALLUM, Mus.D.

J. M. BENTLEY, Mus.D., F.R.A.M.

ARTHUR HENRY BROWN, F.G.C.M.

G. F. BURR, J.P., M.S.A.

Rev. J. T. BINGLEY, L.R.A.M.

GEO. R. JELlicOE, F.G.C.M.

SEYMOUR KELLY, F.G.C.M.

G. E. LYLE, F.G.C.M.

J. H. LEWIS, Mus.D., D.C.L.

Rev. H. L. NORDEN, F.G.C.M.

GEORGE PRIOR, Mus.D., F.R.C.O.

C. F. PASSMORE, Mus.B., F.T.S.C.

CHURCHILL SIBLEY, Mus.D.

GEO. A. STANTON, F.G.C.M.

R. H. TICKLE, F.G.C.M.

Rev. Prebendary W. W. ALDRIDGE, F.G.C.M.

The following announcements were made:—

COMPETITIONS FOR 1898.

"MENDELSSOHN PRIZE."

A Prize of the value of two guineas will be awarded to the Candidate obtaining the greatest number of marks in the F.G.C.M. Examination (Organists' Section) to be held in July, 1898.

A Bronze Medal will be awarded for the best Kyrie, with Gloria Tibi, and Gratia Tibi.

A Bronze Medal for the best Anthem.

A Silver Medal for the best original Air with variations for the Organ, with Pedal Obbligato.

A Book prize of the value of half a guinea will be given for the best Essay on "The Responsibilities and Duties of a Chorister." This Competition is open to Members of Enrolled Choirs only.

GUILD EXHIBITIONS

FOR

ORGAN ACCOMPANIMENT.

The Council offer two Exhibitions, each of the value of £5, to be given to the Candidate who shows the most conspicuous merit in the art of Organ Accompaniment, and the following are the regulations for the Competition:—

1. Only members of the Guild (not being members of the Council) are eligible for the

Competitions, and no competitor shall be eligible who has previously been Exhibitioner.

2. The Examinations will take place in January and July in each year on the same days as the Diploma Examinations, and Candidates must send in their forms of entry (to be had on application) together with an entrance fee of 5s., at least three weeks before the dates fixed for the Competition.

3. The Board of Examiners will not award the Exhibitions should no Candidate of sufficient merit come forward.

REQUIREMENTS FOR THE EXAMINATION.

1. To accompany any Psalm or Canticle to a Gregorian tone or Anglican chant. The chant or tone may require transposition, which will not exceed a tone above or below the original key.

[*Helmore's and the Cathedral Psalter will be used.*]

2. To accompany the Responses and Litany (transposition conditions as in No. 1).

3. To accompany a hymn-tune melody. The candidate may be required to harmonise it in various ways.

Further information may be obtained from the Calendar of the Guild, price 1s. 2d., post free.

Communications should be addressed to the Warden, DR. J. H. LEWIS, "Silvermead," Twickenham, London, S.W.

A vote of thanks to the Chairman having been passed, the Conference closed with the conclusion of the Guild Office.

DOINGS IN THE PROVINCES, &c.

. Correspondents are implored to write distinctly, especially proper names, and on one side of the paper only.

BELFAST AND DISTRICT.—*Philharmonic Society.*
—Two disappointments awaited us at the first concert for this year in the shape of the non-appearance of Messrs. Maelor Thomas and George Fergusson through indisposition. Their places were filled by Messrs. Edward Branscombe and Montague Borwell. Mozart's "Requiem" was the work in hand, but the performance thereof was not worthy the reputation of the Philharmonic Society. The practices were too few to get a good hold of the fine points in this grand work; there was an entire absence of enthusiasm among the chorus, and the attack was exceedingly poor. There was nothing worthy of note in the miscellaneous part except the rather ragged orchestral accompaniments. Miss Daisy Greeny, although suffering from a cold, was quite a success in the difficult song she had selected, "Softly Awakes my Heart" ("Samson and Delilah"), Saint Saëns, but she had no support from the orchestra, which seemed in this item to be at sixes and sevens. Miss Agnes Nicholls created a very favourable impression by her singing of

the waltz song from "Romeo and Juliet" (Gounod). Dr. Koeller conducted, and the pianoforte accompaniments were supplied by Herr Werner in his usual artistic style.

Railway Benevolent Institution.—This annual concert is always looked forward to with much pleasure in Belfast, and this season we have not been disappointed. An excellent bill of fare had been provided by the Committee, which included the names of Mesdames Belle Cole, Ella Russell, and Mr. Charles Santley; together with Dr. Price (organ); and Dr. Walker (piano), of local fame. Unfortunately Dr. Price was unable to take part, owing to severe indisposition, but otherwise the programme was as advertised. Interest of course centred in Mr. Santley, and the veteran baritone received quite an ovation on his first appearance in Belfast after an interval of about thirty years. His items were "The Dawn of Life" (Wright), Recit. and Air from "Acis and Galatea" (Handel), "I rage," and "O, ruddier than the Cherry," and "Simon the Cellarer" (Hatton). Needless to say, they were all sung as only Mr. Santley can sing them, and in response to most enthusiastic encores, he gave "The Minstrel Boy," and "Here's a Health unto His Majesty." Madame Ella Russell was in excellent voice, and sang most dramatically the scena, "Softly Sighs," from "Der Freischütz," also "Elizabeth's Greeting," from "Tannhäuser." In the second part she sang with much delicacy a very pretty song, "To the Angels" (Zardo). Madame Belle Cole is a favourite with Belfast audiences, and amply sustained her reputation by most artistic renderings of her songs. Her first effort was a recit. and air from Concone's "Judith," we were not particularly struck with the composition, which seemed on a first hearing somewhat wandering. She was more successful in Deacon's "Through the Shadows," and a very dainty little trifle, "Away to Arcady" (Walhem). Mr. J. Shakespeare Robinson did not come up to our expectations, and seemed to us to sing as if he thought that anything was good enough for a Belfast crowd. We may be wrong, but —. Organ solos were contributed by Mr. Wm. Hill, who also supplied some obligatos. Last, but by no means least, comes Dr. Walker, who seems to improve—if that were possible—each time we hear him. He selected Chopin's "Scherzo in C sharp minor" and Liszt's "Rhapsodie Hongroise," No. 2. We preferred the latter, which was played with great brilliancy, and earned a warm encore, to which he replied with Schumann's "Träumerei." Mr. Laurence Glenton, A.T.C.L., was a most tasteful accompanist.

Christ Church, Lisburn.—Mr. J. McCluggage has been appointed organist and choirmaster.

GLASGOW.—The series of Choral and Orchestral Concerts finished with a bumper house at the last plebiscite concert. The

financial result of the season has not yet been published. We are led to understand that they will be continued next season, but probably with some modifications. The fact that Glasgow has been suffering from an attack of Geisha-mania for the last three weeks may partly account for the small measure of support granted to the Carl Rosa Opera Company who gave us a short season of six nights, and only introduced one novelty, "A Poet's Dream," by Ambrose Thomas; the orchestral colouring of which is very effective. —The pupils of the Athenæum Operatic Class are giving a ten nights' run of the "Grand Duchess" (the original version). Principal Macbeth has every reason to be proud of the success which has attended the production of what was considered a rather ambitious attempt for amateurs. The chorus singing was certainly better than what we are generally treated to on the operatic stage, while the principals (three different sets), band, and stage effects left very little to be desired.—The "Orpheus" Club, another set of amateurs, give a four nights' series of the "Mikado," and judging from their former productions, their friends are looking forward to a very enjoyable performance.—The pantomimes at the Grand and the Princess's are still running, and we have Dr. Nansen with us this week, for one night.

CORRESPONDENCE.

To the Editor of THE LUTE.

SIR,—As the importation of an Italian Orchestra, under the auspices of the Imperial Institute and Signor Alberto Randegger, has met with a very proper amount of reprobation from the Press generally, I would like, if you will kindly permit me, to draw attention to another case, perhaps more glaring still, in its bearing on the status of English artists. I allude to the programme of performers engaged by the Philharmonic Society for its concerts of the ensuing season.

No English soloists, either pianists, violinists, or violoncellists, appear on that programme.

They are conspicuous by their absence.

The Philharmonic is, I believe, the oldest English musical society in existence, and I should like to know what it does to encourage English artists.

To assert that there are no English instrumental soloists good enough to be engaged is ridiculous. Are the Directors of, the Secretary of, and the Subscribers to this Society so profoundly ignorant of the art, which they profess to admire and cultivate, that none but soloists with jaw-breaking names and hirsute appendages need apply?

It looks very like it, and emphasizes the fact that imported artists who are "readied"*

* Prepared for the English market?

abroad, and would otherwise pass almost unnoticed, not unfrequently obtain considerable success in London, in spite of the mediocrity of their achievements. A glance at the programmes of our leading concerts for the past few years substantiates this view, and I can quote the following fact, which demonstrates how differently artists are judged in a country where everything depends on individual merit. A foreign violinist had been, after a hearing, engaged by the Philharmonic Society of Toronto. Shortly afterwards an English violinist played at a concert there. The President of the Society addressing the latter, expressed his regret at not having heard her before, stating that, had his committee done so, she would have been engaged and not the foreigner.

Soon afterwards the stranger, properly "readied," goes to London, and is at once engaged at the principal concerts, including the Philharmonic.

As to the English soloist — ?

I enclose my card, and beg to remain,
Yours faithfully, FAIR PLAY.
London, February 16th.

[The above letter is written by a distinguished officer, whose astonishment at the methods of Concert Impressarii we fully share.—ED.]

ANSWERS TO CORRESPONDENTS.

REV. R. WOOD-SAMUEL.—The *contretemps* of the blotting-pad was most regrettable. We should have liked to send you the prize. Many thanks for your kind words; and for your suggestion that the abstraction of the "coupon" should not necessarily involve the maiming of this periodical as a record. You will find the matter rectified in the current issue. We are also much gratified to learn that, in your opinion, THE LUTE "will live." We hope so. In fact, *magna est veritas, et prevalebit*.

MISS E. BALFE.—We are sorry you should have been "much annoyed" by receiving a paper which you "never look at." You seem easily put out. We receive hundreds of documents which do not engender annoyance because they go straight into the Waste Paper Basket. Shall we send you a W.P.B.?

THE LUTE "MISSING WORD" COMPETITION.

The missing word in the February number has been very largely competed for, and no less than five correct answers have been received. The word was a very easy one to guess, though several competitors did not seem to realise that such an adjective as "successive" necessarily required a plural noun. Accordingly, we were treated to "enterprise," "effort," "trise," "applause" and other words which could not

possibly make English after the word *successive*. The sentence should read as follows:

In a musician's career nothing succeeds like successive successes.

The word *not* printed in italics in the above was the word fixed upon by the editor, and it has been guessed by

MISS CATHERINE OXLAND,
Illogan Rectory,
Redruth, Cornwall.

Mrs. HARRISON,
25, Lenthall Road,
Dalston.

S. SVEINBJÖRNSSON,
46, Dick Place,
Edinburgh.

WILLIAM SIMPSON,
69, Barry Road, Stonebridge,
Willesden, N.W.

MISS EDGELLER,
Grosvenor House,
Chiswick.

To each of these a Postal Order for 2s. has been forwarded; and though Miss Edgeller only employed two s's instead of three in her "successes," she is not disqualified on that account. As we have said before, our object is to make people *think*: we do not seek to entrap them with cunningly devised words which no one, and least of all the logically minded, would guess. We endeavour to select a word which absolutely fulfils the conditions of the context, and those who suggest fanciful or far-fetched words are ill-advised. Two ladies, however, have sent up solutions (?) which, from a humorous point of view, are quite delicious. Both these would have earned a "Consolation" prize had no one guessed the actual missing word. One of these ladies considers that nothing succeeds like successive failures, and the other opines that successive tonics would be invaluable in a musician's career! Who shall now dare to say that women have no sense of the ridiculous!

Our puzzle for the month of March will be found on the cover.

A prize of ten shillings will be forwarded to any one individual guessing correctly the word represented by the dash. If more than one correct answer be sent in, the money will be divided among those who guess correctly. Anyone may send in as many answers as he or she pleases, but each guess *must* be accompanied by the coupon cut or torn from this month's LUTE, filled in with the sender's name and address, and received at this office on or before March 21st, 1898.

TO CORRESPONDENTS.

Letters connected with the literary department of this Journal must be addressed to the EDITOR, 44, Great Marlborough Street, W.

Communications intended for insertion will receive no notice unless accompanied by the name and address of the sender.

The EDITOR cannot undertake to return articles of which he is unable to make use, unless stamps are enclosed.

All business letters should be addressed to the PUBLISHERS.

Advertisements should reach the Office of the PUBLISHERS, 44, Great Marlborough Street, W., not later than the 20th in order to insure insertion in the next month's issue.

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MUSEUM

"LUTE." N^o 183.

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BUT MARY STOOD WITHOUT THE SEPULCHRE WEEPING

Easter Anthem

G. HERBERT PARKER.

LONDON:

PATEY & WILLIS, 44, G^r MARLBOROUGH ST^r W.

SEMI CHORUS or QUARTET. *pp*

SOPRANO. *But*

ALTO. *But*

TENOR. *But*

BASS. *But*

ORGAN. *Andante. pp*

Ped.

Andante affettuoso.

Ma-ry stood with-out at the se-pul-chre weep-ing and they say un-to her

Ma-ry stood with-out at the se-pul-chre weep-ing and they say un-to her

Ma-ry stood with-out at the se-pul-chre weep-ing and they say un-to her

Ma-ry stood with-out at the se-pul-chre weep-ing and they say un-to her

Solo.

Wo.man why weep-est thou, she saith un-to him, "Be-

- cause they have ta-ken a-way— my Lord and I know not where

they have laid Him They have ta-ken a-way my Lord.

SEMI CHORUS or QUARTET.

LUTE 183.

3

Very slow and sustained.

And they en_tered in and found not the bo_dy of the

And they en_tered in and found not the bo_dy of the

And they en_tered in and found not the bo_dy of the

And they en_tered in and found not the bo_dy of the

Lord.

Lord.

Lord.

Lord.

ff *Allegro.*

Lord.

Lord.

Lord.

Lord.

Well marked. ff

Christ is ri - sen Christ is ri - sen

Christ is ri - sen Christ is ri - sen

Christ is ri - sen Christ is ri - sen

Christ is ri - sen Christ is ri - sen

ff

Christ is ri - sen from the dead Christ is

Christ is ri - sen from the dead Christ is

Christ is ri - sen from the dead Christ is

Christ is ri - sen from the dead Christ is

Ped.

ri - sen is ri - sen from the dead and be - come the first fruits of

ri - sen is ri - sen from the dead and be - come the first fruits of

ri - sen is ri - sen from the dead and be - come the first fruits of

ri - sen is ri - sen from the dead and be - come the first fruits of

This system contains four staves of music. The first three are vocal staves in treble clef with a key signature of one sharp (F#). The fourth is a bass staff in bass clef with the same key signature. The lyrics are repeated on each staff.

them that slept, Christ is ri - sen is ri - sen from the

them that slept, Christ is ri - sen is ri - sen from the

them that slept, Christ is ri - sen is ri - sen from the

them that slept, Christ is ri - sen is ri - sen from the

This system contains four staves of music. The first three are vocal staves in treble clef with a key signature of one sharp (F#). The fourth is a bass staff in bass clef with the same key signature. The lyrics are repeated on each staff.

dead Christ is ri-sen from the dead and be-come the-

dead Christ is ri-sen from the dead and be-come the-

dead Christ is ri-sen from the dead and be-come the-

dead Christ is ri-sen from the dead and be-come the-

ff poco piu largo.

first fruits of them that slept, O Death where is thy sting O

first fruits of them that slept, O Death where is thy sting O

first fruits of them that slept, O Death where is thy sting O

first fruits of them that slept, O Death where is thy sting O

ff Full

Grave where is thy Vic-to-ry, O Death where is thy sting O

Grave where is thy Vic-to-ry, O Death where is thy sting O

Grave where is thy Vic-to-ry, O Death where is thy sting O

Grave where is thy Vic-to-ry, O Death where is thy sting O

Allegro marcato.

Grave where is thy Vic - to - ry Hal - le - lu - jah! A -

Grave where is thy Vic - to - ry Hal - le - lu - jah! A -

Grave where is thy Vic - to - ry Hal - le - lu - jah! A -

Grave where is thy Vic - to - ry Hal - le - lu - jah! A -

- men Hal - le - lu - jah! A - men Hal - le - lu - jah!

- men Hal - le - lu - jah! A - men Hal - le - lu - jah!

- men Hal - le - lu - jah! A - men Hal - le - lu - jah!

- men Hal - le - lu - jah! A - men Hal - le - lu - jah!

Full Swell closed

Hal - le - lu - jah! A - men Hal - le - lu - jah! Hal - le -
Hal - le - lu - jah! A - men Hal - le - lu - jah! Hal - le -
Hal - le - lu - jah! A - men Hal - le - lu - jah! Hal - le -
Hal - le - lu - jah! A - men Hal - le - lu - jah! Hal - le -
Gt &c.

The first system of the musical score consists of five staves. The top four staves are vocal parts, each with a treble clef and a key signature of one sharp (F#). They contain the lyrics 'Hal - le - lu - jah! A - men Hal - le - lu - jah! Hal - le -'. The fifth staff is a piano accompaniment with a grand staff (treble and bass clefs) and a key signature of one sharp. It begins with the marking 'Gt &c.' and features a rhythmic pattern of eighth and sixteenth notes.

- lu - jah! Hal - le - lu - jah! A - men.
- lu - jah! Hal - le - lu - jah! A - men.
- lu - jah! Hal - le - lu - jah! A - men.
- lu - jah! Hal - le - lu - jah! A - men.
- lu - jah! Hal - le - lu - jah! A - men.

The second system of the musical score also consists of five staves. The top four staves are vocal parts, each with a treble clef and a key signature of one sharp. They contain the lyrics '- lu - jah! Hal - le - lu - jah! A - men.' and are marked with 'rall.' (rallentando). The fifth staff is a piano accompaniment with a grand staff and a key signature of one sharp. It also features a 'rall.' marking and includes a section with a fermata over a whole note chord.





MISS HENRIETTE MURKENS.

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